Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.
Whanaketanga / Evolution

Exhibition Report for Masters of Māori Visual Arts

At Massey University,
Palmerston North, New Zealand

Tracey Morgan

2017
Foreword

I look and see nothing,
I look again and become inspired,
as a short trip becomes a long journey. ¹

Whanaketanga | Evolution, focused on technical construction and application using various materials. As art evolves, we find new ways to express concept, thought and imagination.

This Exhibition Report is aimed at maintaining customary concepts and techniques using new materials, not customarily associated with Māori weaving such as cane, chain, screen mesh, perspex and plastic.

Whilst the customary use of Māori woven taonga serves a utilitarian purpose, the challenge was to show new ways of thinking aimed at creating new forms of art not necessarily seen before.

This biography of a decade of practice as a weaver begins with works completed over the past two years, submitted and exhibited as part of the Master of Māori Visual Arts journey. The exhibition is supplemented by previous works to demonstrate a personal evolution into new works employing non-customary materials.

Works exhibited within my final Masters exhibition are clearly highlighted in blue, in the Figures referencing and within the illustrations and images pages 5 and 6.

¹ Morgan. T. (2014)
Table of Contents:

Foreword: ................................................................................................................................. ii

Table of Contents: .................................................................................................................... iii

List of Illustrations and images: ............................................................................................... iv
  List of Illustrations and images Continued: ............................................................................ v

Acknowledgements: ................................................................................................................ vi

Chapter One: Beginnings .......................................................................................................... 1
  Whitireia ................................................................................................................................. 3
  Sharing a Passion / Today....................................................................................................... 5

Chapter Two: Material Evolution .............................................................................................. 6

Chapter Three: Artistic Influences Related to My Art / Toi Te Rito Maihi ............................. 8
  Native American Artist Susan Point ...................................................................................... 10
  Japanese Artist Yayoi Kusama continued ........................................................................... 11

Chapter Four: Rapaki ............................................................................................................... 12
  Rapaki Toi Maori .................................................................................................................. 14
  Rapaki Morgan .................................................................................................................... 18

Chapter Five: Whakapapa Perspex ......................................................................................... 20

Chapter Six: Kete Pingao Kiekie / Kete Pingao Series I & II ................................................... 23

Chapter Seven: Kete Bling / Kete Bling Series ..................................................................... 26
  Kete Bling Series II .............................................................................................................. 27
  Kete Bling Series III ............................................................................................................ 29
  Kete Bling Series IV – Maori Gucci ................................................................................... 30

Chapter Eight: Poha Taniko / Poha Tāniko Series I – III ....................................................... 31
  Poha Weka .......................................................................................................................... 35

Chapter Nine: Kete / Kete Kumara ........................................................................................ 36
  Kete Aotearoa Meets Outback Australia .......................................................................... 38

Chapter Ten: Mamaru / Mamaru Hikoi Series I & II ............................................................... 40

Chapter Eleven: Supporting Works / Te Takeretanga Project 2012 .................................... 43
  Turapa Tukutuku ................................................................................................................ 47
  Mamaru Whero Series I & II ............................................................................................ 49

Reflection ................................................................................................................................. 50
  Whanaketanga exhibition images at Mahara Gallery, Waikanae ........................................ 51

Glossary .................................................................................................................................... 52

Bibliography ............................................................................................................................ 54
List of Illustrations and Images

Cover Page.

Figure 1. Baxter, K. 1987. First year weaving at Whitireia Polytechnic First year Art foundation.


Figure 3. Philburn, A. 1990. Whitireia classmates from top down; Wi Taepa, Ernest Sami, Tracey Morgan, Eric Ngan

Figure 4. Morgan, T. 2011. Toi Te Rito Maihi weaving at National Gathering, Wairoa.


Figure 7. Toi Maori Aotearoa. Feb 2016. NZ representatives at repatriation ceremony in Hawaii. Morgan, T

Figure 8. Toi Maori Aotearoa. Feb 2016. Unknown women wear’s one of six rapaki at repatriation ceremony in Hawaii.

Figure 9. Morgan, T. 2016. First design for Rapaki Toi Maori.

Figure 10. Morgan, T. 2016. First attempt at Rapaki Toi Maori tāniko.

Figure 11. Morgan, T. 2016. Second designs taken from sketchbook for Rapaki Toi Maori tāniko.

Figure 12. Morgan, T. 2016. Rapaki Toi Maori – Te Raukura. Harakeke, synthetic cottons and dye. 1000 x 400 mm.


Figure 13. Morgan, T. 2016/2017. Sketchbook designs for Rapaki Morgan.

Figure 14. Morgan, T. 2017. Rapaki Morgan. Harakeke, synthetic cottons and dye. 940 x 440 mm.


Figure 15. Morgan, T. 2017. Sketchbook design/draft pattern for Whakapapa Perspex, along with construction images.

Figure 16. Morgan, T. 2017. Whakapapa Perspex. Perspex, plastic, synthetic cottons. 430 x 630 mm.

MMVA. (2017). Artist Private Collection

Figure 17. Morgan, T. 2016 Kete Pingao kiekie Series I. Pingao, kiekie, muka. 290 x 170 mm. MMVA. Private Collection

Figure 18. Morgan, T. 2017. Kete Pingao Kiekie Series II. Pingao, kiekie, muka. 240 x 140 mm. MMVA. (2017.) Artist Private Collection

Figure 19. Morgan, T. 2017. Kete Bling Series I. Elastic, plastic, cane, synthetic dyes. 910 x 490 mm.

MMVA. (2017). Artist Private Collection

Figure 20. Morgan, T. 2010. Kete Bling Series II. Car screen mesh, white beading. 360 x 220 mm. MMVA. (2017). Artist Private Collection

Figure 21. Morgan, T. 2010. Woven by one, Touched by many. Te Kokiri Development Consultancy Inc. Levin.

Tauira hold Kete Bling Series II.

Figure 22. Morgan, T. 2010. Sketchbook design/draft pattern for Kete Bling Series III.

Figure 23. Morgan, T. 2010. Kete Bling Series III. 2010. Car screen mesh, red beading. 220 x 620 mm

MMVA. (2017) Artist Private Collection

Figure 24. Morgan, T. 2010. Kete Bling Series IV - Māori Gucci. Harakeke, muka, synthetic dyes, chain. 380 x 220 mm.

MMVA. (2017). Private Collection

Figure 25. Morgan, T. 2016. Sketchbook design/draft pattern for Poha Taniko

Figure 26. Morgan, T. 2016. Poha Tāniko Series I. Bull kelp, muka, synthetic cottons/dye. 140 x 100 mm.

MMVA. (2017). Artist Private Collection
List of illustrations and images continued

Figure 27. Morgan, T. 2016. Sketchbook design/draft pattern for Poha Tāniko Series II.

Figure 28. Morgan, T. 2016. Poha Tāniko Series II. Bull kelp, muka, synthetic cottons/dye. 260 x 120 mm.

   MMVA. (2017). Artist Private Collection

Figure 29. Morgan, T. 2016. Sketchbook design/draft pattern for Poha Tāniko Series III.

Figure 30. Morgan, T. 2016. Poha Tāniko Series III. Bull kelp, muka, synthetic cottons/dye. 260 x 210 mm.

   MMVA. (2017). Artist Private Collection


Figure 32. Morgan, T. 2015. Kete Kumara. Cane, synthetic dyes. 1800 x 900 mm. MMVA. (2017). Artist Private Collection

Figure 33. Morgan, T. 2014. Kete Aotearoa Meets Outback Australia. Kiekie, harakeke, muka, synthetic dye. 250 x 160 mm.

   MMVA. Artist Private Collection

Figure 34. Morgan, T. Looking inside kete, at Aboriginal base with Aotearoa Maori woven sides

Figure 35. Morgan, T. 2015. Mamaru Hikoi Series I. Kiekie, harakeke, korari, synthetic dyes, weka. 2300 x 460 mm.

   MMVA. (2017). Private Collection

Figure 36. Morgan, T. 2017. Mamaru Hikoi Series II. Kiekie, harakeke, korari, synthetic dyes, weka. 2300 x 460 mm.

   MMVA. (2017). Private Collection

Figure 37. Morgan, T. 2012. Punga Whatukura. Andesite sourced from Taranaki. Taepa. W. Collection Te Takeretanga, Levin

Figure 38. Morgan, T. 2012. Hoe Mangopare. Totara, copper, acrylic. Molnar, J. Collection Te Takeretanga, Levin

Figure 39. Morgan, T. 2012. Tracey weaving alongside of Ndrupwehijam Pouajen (Papua New Guinea, Kuum, Palakoroh) Te Kokiri Development Consultancy Maori PTE, Levin

Figure 40. Paurini, T. 2012. Melissa Wikohika, Ndrupwehijam Pouajen and Tracey holding mamaru before installing. Harakeke, kiekie, synthetic dyes, hawk feathers, anodized aluminium

Figure 41. Morgan, T. 2012. Mamaru Te Takeretanga. Harakeke, kiekie, synthetic dyes, hawk feathers, anodized aluminium. 6000 mm x 1500 mm. Collection Te Takeretanga, Levin

Figure 42. Morgan, T. 2013. Caylin and Bryn Morgan working on tukutuku panels at home, in Waikanae. Pingao, kiekie, dowel, peg board, acrylic. 500 mm x 1200 mm. Collection United Nations, New York

Figure 43. Morgan, T. 2014. Caylin Morgan sits with completed panels L-R: Nga Here o Te Ao, Roimata Toroa, Whetu Marama. Waikanae

Figure 44. Morgan, T. 2015. Bryn Morgan standing in front of Roimata Toroa, at opening of Kahui Raranga Turapa tukutuku panels, Te Papa Tongarewa, Wellington.


Figure 47. Morgan, T. 2017. Whanaketanga/Evolution exhibition invitation. Mahara Gallery. Waikanae

Figure 48. Huxford, J. 2017. Tracey poses with whaea Waana Davis, chair Toi Maori Aotearoa, at exhibition opening

Figure 49. Morgan, T. 2017. Images taken at Whanaketanga Exhibition. Mahara Gallery. Waikanae.
Acknowledgements

I wish to thank The Wearable Māori Heritage Trust Board and Te Wananga o Aotearoa for their support over the past two years, as I work towards gaining a Master of Māori Visual Arts through Massey University in Palmerston North.

I also wish to thank Massey University for awarding me the Pūrehuroa grant in 2016.

There have been many influential people in my career. My dad Graeme Huxford, for telling me art was not a career, but a hobby. Little did he realise, this was the motivation I required, to prove him wrong. Anne Philbin (Arts Director, Whitireia Polytechnic) expected no less than the best and this has influenced me throughout my career. I was blessed to have learnt from this collective of weavers extraordinaire like Hereke Ethol Jenkins (Weaving mentor), Tiriti Howe, Karyn Baxter (Founding Kapiti Weavers collective). Waana Davis (Chairperson Toi Maori Aotearoa) continues to encourage and inspire me. Lastly, I acknowledge my husband Dane, for putting up with my weaving and artistic phases everywhere and in every room of our home for the past twenty-eight years.

To every person who has influenced me in some small or substantial way, whether I have sat and learnt beside them and with whom I have shared techniques, skills and stories, I thank you.

Figure 1. Baxter, K. (1987). First year weaving at Whitireia Polytechnic